

**Three Dissertation Recitals of Euphonium and Tuba Music**

**by**

**Angel Elizondo Garza**

**A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Performance)  
in the University of Michigan  
2018**

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## ABSTRACT

### SUMMARY OF DISSERTATION RECITALS

#### THREE DISSERTATION RECITALS OF EUPHONIUM AND TUBA MUSIC

By

Angel Elizondo Garza

Chair: Fritz A. Kaenzig

Three euphonium and tuba recitals given in lieu of a written dissertation for the degree A. Mus. D. in performance.

Friday, October 6<sup>th</sup>, 2017, Stamps Auditorium, School of Music, University of Michigan. Joshua Marzan, piano. *The Morning Song*, by Roger Kellaway; *Horn Concerto No. 2 in E-flat, TrV 283*, by Richard Strauss; *Parallels*, by Áron Romhányi; Selections from *Sunless*, by Modest Mussorgsky; *Hora Staccato*, by Grigoras Dinicu.

Sunday, December 10<sup>th</sup>, 2017, Britton Recital Hall, School of Music, University of Michigan. Joshua Marzan, piano; Becky Bloomer, cornet; Benjamin Thauland & Kyle Mallari, trumpets; Daniel Skib, horn; John Gruber, trombone. *Concerto per flicorno basso, Op. 155*, by Amilcare Poncielli; *Sonata for tuba & piano*, by Paul Hindemith; *Encounters II for solo tuba*, by William Kraft; *Oblivion*, by Astor Piazzolla; *Sextet in E-flat minor, Op. 30*, by Oskar Böhme.

Tuesday, March 20<sup>th</sup>, 2018, Stamps Auditorium, School of Music, University of Michigan.  
Joshua Marzan, piano; Kenneth Heinlein, tuba. *Concert Piece for tuba & piano*, by Libby  
Larsen; *Drei Romanzen, Op. 94*, by Robert Schumann; *Sonatina for tuba & piano*, by Jan  
Koetsier; *Vocalise-Étude*, by Oliver Messiaen; *Diversive Elements*, by David Gillingham.

**RECITAL 1 PROGRAM**

**Angel Elizondo, tuba**

**Joshua Marzan, piano**

*Friday, October 6<sup>th</sup>, 2017*

*Walgreen Drama Center, Stamps Auditorium*

*8:00 PM*

**The Morning Song**

Roger Kellaway

(b. 1938)

**Horn Concerto No. 2 in E-Flat, TrV 283**

Richard Strauss

I. Allegro

(1864 - 1949)

II. Andante con moto

III. Allegro molto-Rondo

*Intermission*

**Parallels**

Áron Romhányi

I. Allegro

(b. 1974)

II. Andante, rubato

III. Vivo, very rhythmical

**Selections from *Sunless***

Modest Mussorgsky

I. В четырёх стенах (Within Four Walls)

(1839 – 1881)

II. Скучай (Be Bored)

III. Элегия (Elegy)

**Hora Staccato**

Grigoras Dinicu

(1889 – 1949)

## RECITAL 1 PROGRAM NOTES

### **Roger Kellaway (b. 1938)** *The Morning Song*

Grammy Award winner & Academy Award nominated pianist & composer **Roger Kellaway** is an alumnus of the New England Conservatory & has established himself as a diverse composer for orchestra, chamber ensemble, jazz big band, film, television, & ballet. Through his long career, Kellaway has recorded over two hundred & fifty albums & has collaborated with a large variety of artists of different disciplines, including Duke Ellington, Elvis Presley, Carmen McRae, Barbara Streisand, Quincy Jones & Yo-Yo Ma. In 1964, Kellaway was a piano sideman for the bandleader Boris Midney's group The Russian Jazz Quartet in their album *Happiness* on the ABC/Impulse jazz record labels. Along with cellist Edgar Lustgarten, bassist Chuck Domanico & percussionist Emil Richards, Kellaway formed the Roger Kellaway Cello Quartet. Their piece, *Come to the Meadow*, was used as the theme for the National Public Radio program *Selected Shorts*. Kellaway is also credited with the closing themes for the TV sitcom *All in the Family* (1971 - 1979) & its spinoff, *Archie Bunker's Place* (1979 - 1983). Kellaway also received an Oscar nomination for "Best Adaptation Score" for the film *A Star is Born* (1976), & later won a Grammy Award for "Best Instrumental Arrangement" for Eddie Daniel's album *Memos from Paradise* (1988).<sup>1</sup>



Figure 1.1 Portrait of Roger Kellaway  
([www.rogerkellaway.com](http://www.rogerkellaway.com))

Originally scored for cello & jazz rhythm section, *The Morning Song* was rewritten at the request of tuba virtuoso Roger Bobo. It was first performed by Bobo & Kellaway for the Crystal Records release *Gravity is Light Today*, which featured Bobo playing Kellaway's works. The piece starts with the piano playing open fifths, setting a peaceful ambience for the tubist to introduce the rhythmic yet lyrical A theme. The piano then goes on to take over the rhythmic & syncopated material as the tuba sings over it, & goes on to takes over with an improvisation-like interlude. After this interlude, the tubist returns to the spotlight with a soaring lyrical line that ascends into what would be considered the high register on the euphonium or trombone, giving the tubist the challenge of shaping a line through a very difficult register. The instruments then join forces in a technical & exciting climax before settling back to the introductory material.

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<sup>1</sup> *Biography*, Roger Kellaway, July 17, 2017, accessed September 22, 2017, <http://rogerkellaway.com/biography/>.

**Richard Strauss (1864 - 1949)**  
*Horn Concerto No. 2 in E-Flat, TrV 283*

Born in Munich, Germany, **Richard Strauss** was exposed to the works of music's champions & the great orchestras of the day from a very early age. Throughout his youth, Strauss received musical instructions from his father Franz Strauss, a virtuoso horn player & composer in his own right. He was also able to attend orchestra rehearsals for the Munich Court Orchestra, through which he was able to receive music theory & orchestration instruction from an assistant conductor.<sup>2</sup> In 1874, Strauss was exposed to the compositions of Richard Wagner for the first time through performances of the operas *Lohengrin* & *Tannhäuser*. Though his musically conservative father did not allow him to study it, Wagner's compositional style profoundly affected Strauss. This effect is especially noticeable in his works starting in 1885, when Strauss met the husband of one of Wagner's nieces, violinist & composer Alexander Ritter. It was Ritter who introduced Strauss to Wagner's academic writings & encouraged him to explore further from his conservative & youthful compositional style. Ritter is credited with providing the foundation that led to what is considered to be Strauss' first truly advanced work, his first tone poem *Don Juan*, with equally challenging & increasingly sophisticated tone poems to follow: *Death & Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spoke Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), *Symphonia Domestica* (1903) & *An Alpine Symphony* (1911 – 1915).<sup>3</sup>

Following Strauss' first horn concerto by fifty-nine years, his *Horn Concerto No. 2 in E-Flat Major* perfectly displays how far his compositional style evolved from its conservative beginnings. Much like the first concerto, the *Allegro* begins with a strong, articulate horn call



Figure 1. 2 Portrait of Richard Strauss by Max Liebermann (www.badische-zeitung.de)

that outlines E-Flat Major, but quickly fades into a passage that highlights Strauss' sense of romantic lyricism mixed with modern chromaticism. The remainder of the movement is characterized by beautifully written song-like lines that constantly leap through the high register of the horn, giving performers a challenge in creating a singing, floating line. The *Andante con moto* follows with thinner textures that provide a more transparent & serene foundation over which the beautifully shaped horn melody shines. The *Allegro molto-Rondo* closes out the piece with challenging passages in an almost call-&-response interplay between the soloist & the accompaniment. The composer challenges the soloist to perform quick arpeggiated lines with lightness & precision while quickly switching back to the more lyrical & chromatic passages similar to those present in the opening movement. The almost constant eighth-notes keeps the direction of the piece moving forward to the very end of the concerto, where

<sup>2</sup> Boyden, Matthew (1999), *Richard Strauss*, London: Weidenfeld & Nicolson, Ltd; Boston, MA: Northeastern Press.

<sup>3</sup> Kennedy, Michael (1999), *Richard Strauss: Man, Musician, Enigma*, Cambridge UK: Cambridge University Press.

the horn loudly outlines E-Flat Major in one last horn call, just like in the very first statement of the piece.

### **Áron Romhányi (b. 1974)**

#### ***Parallels***

Born in Székesfehérvár, Hungary, **Áron Romhányi** is a composer, arranger, jazz pianist & producer for ensembles ranging from small combos to large symphony orchestras. Having earned a Jazz Piano & Pedagogy degree from the F. Liszt Academy of Music in Budapest, he has gone on to gain recognition in various genres, earning the 2000 Arany Zsiráfira prize for “best pop album” for his work in the album *United: Az első...*, the 2000 Jakab Lóra prize for “best lyrical song” for his *Nincs ősz, nincs tél*. He also received the 2008 Fonogram prize for “best jazz album” for the album *Loop Doctors: High Voltage* & the 2010 Prima Primissima prize for his work with the pop group *United*.<sup>4</sup>



Figure 1.3 Portrait of Áron Romhányi (www.romhanyi.net)

Romhányi has also composed for & performed with tuba virtuoso Roland Szentpali all over the world. This collaboration has led to four C.D. recordings & compositions published by Editions-BIM, including *Parallels*.<sup>5</sup> The three-movement composition combines flexible rhythmic concept of classical-style composed chamber music with jazz harmonies, & phrasing & sounds of improvised jazz.<sup>6</sup> Though the *Allegro* is written in triple time, the feel constantly changes from triple to duple by alternating the placement of accents from the first & fourth eighth note to the first, third & fifth. With a constant stream of eighth notes coming from the piano, this movement maintains a sense of perpetual motion until its end. The *Andante* is characterized by constantly moving jazz harmonies under a haunting beautiful song that constantly moves through varying dynamic ranges. This movement proves to be a challenge to the tubist, as it employs a constantly rising tessitura, reaching notes that would usually be saved for the euphonium. The closing movement is challenging in that it employs the use of compressed rhythms & explores jazz harmonies through constant motion all over the tuba range. Combined, this makes the lines almost sound improvised, especially as the piece’s rhythms further cram into fast, technical passages.

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<sup>4</sup> Áron Romhányi, Bio | Áron Romhányi, , accessed September 22, 2017, <http://romhanyi.net/bio.html>.

<sup>5</sup> Ibid.

<sup>6</sup> *Parallels for tuba solo and orchestra* by Áron Romhányi, Editions Bim, , accessed September 11, 2017, <https://www.editions-bim.com/sheet-music/brass/tuba/tuba-and-orchestra/aron-romhanyi-parallels-for-tuba-soloand-orchestra>.

## Modest Mussorgsky (1839 - 1881) Selections from *Sunless*

**Modest Mussorgsky** was born to a wealthy, landowning family in Karoo, Russia - about 250 miles south of Saint Petersburg. At age six, he began receiving piano lessons from his mother, & later continued to study it once he started at the famous German-language school, Petrischule. Since his family hoped that both of their sons would continue the family tradition of military service, the Mussorgskys went on to enrolled him in military school & eventually, Mussorgsky went on to serve at a military hospital in Saint Petersburg.<sup>7</sup> Ironically enough, it was through his military service that he became acquainted with various musical figures, including composer Mily Balakirev, who played major roles in his decision to resign his commission to devote himself entirely to music. As a composer, he became involved with a group of composers who worked together to create music that was distinctly Russian in identity, often in deliberate rejection of Western music practices. Later referred to as The Five, the group went on to define that era of Russian music through the use of newly developed compositional techniques found in the quest to stray from standard Western practices. Some of his most successful works, including the tone poem *Night on Bald Mountain* & his *Pictures at an Exhibition* piano suite, are direct results of the goals of The Five, as both were inspired by nationalist themes derived from Russian history & folklore. His greatest achievements, however, was his only opera, *Boris Godunov*. Its 1874 premier was a huge success with the public, & though critics at the time gave hostile reviews, the opera is now held as his most important & masterful work.<sup>7</sup>

His second song cycle *Sunless* is composed using six poems written by his close friend, poet Arseni Golenishchev-Kutuzov. The work was written amidst a rather turbulent time in Mussorgsky's life in 1874, a year characterized by ardent praise from the public & hostility from critics. Several sources make the claim that Mussorgsky spent much of his time drunk & miserable. It is no surprise that the piece took such a solemn mood – the text itself reflects a lack of life, focusing on themes of loneliness & boredom. The text in the opening song *Within Four Walls* muses on the loneliness that comes with spending a night confined in a room & the feeling of darkness that penetrate the soul. This is personified through the songs by using a speech-like melodic line, accompanied by a very sparse accompaniment that is mostly thin in texture, except for a few grave dissonances. The fourth of these songs, *Be Bored*, paints a bleak picture of a life of boredom rattled with indifference to love & hopelessness, both which are only avoidable by meeting God in death. Ironically, this movement is riddled with some of the most beautifully written lyrical lines, almost allowing one to forget the bleak mood of the text. In the *Elegy*, the speaker describes the detachment he feels from the world around

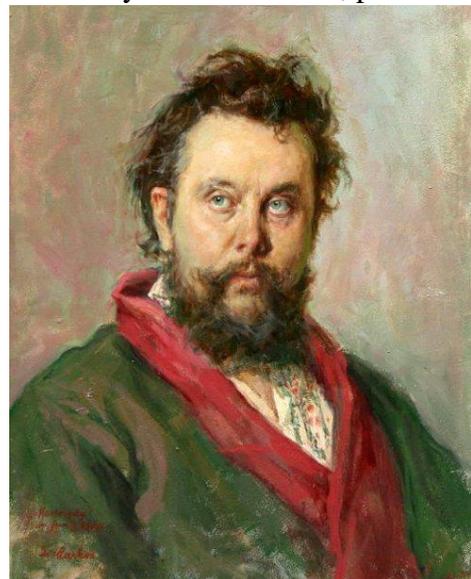


Figure 1.4 Portrait of Modest Mussorgsky by Ilya Repin (www.americangallery.files.wordpress.com)

<sup>7</sup> Brown, David. *Mussorgsky: His Life and Works*. Oxford and New York: Oxford University Press, 2002.

him, while hopelessly expressing a yearning to return to better times. The exasperation comes to life in this song, as moments of calm, hopeless reflection are interrupted by active eighth note lines shared by the voice & piano that travel through dissonant intervals, giving the piece an aggressive edge that has been absent so far.

*В четырёх стенах*

*Комнатка тесная, тихая, милая,  
Тень непроглядная, тень безответная,  
Дума глубокая, песня унылая,  
В бьющемся сердце надежда заветная*

*Быстрый полет за мгновеньем  
мгновения,  
Взор неподвижный на счастье далекое,  
Много сомнения, много терпения,  
Вот она, ночь моя, ночь одинокая.*

*Скучай*

*Скучай. Ты создана для скуки.  
Без жгучих чувств отрады нет,  
Как нет возврата без разлуки,  
Как без боренья нет побед.*

*Скучай. Скучай, словам любви внимая  
В тиши сердечной пустоты,  
Приветом лживым отвечая  
На правду девственной мечты.*

*Скучай, с рожденья до могилы  
Заране путь начертан твой,  
По капле ты истратишь силы,  
Потом умрёшь - и Бог с тобой,  
И Бог с тобой!*

*Within Four Walls*

*A tiny room, quiet & pleasant,  
An impenetrable darkness, irresponsible  
darkness;  
A deep thought, a sorrowful song;  
A treasured hope in the beating heart;*

*Speedy flight of moment after moment;  
A petrified glance at a far-away happiness;  
Plenty of doubt, plenty of endurance.  
Here it is, my night, night of solitude.*

*Be Bored*

*Be bored. You were created for boredom.  
Without burning feelings there is no joy,  
As there is no reunion without separation,  
As without struggle there are no victories.*

*Be bored. Be bored listening to words of  
love,  
Immersed in the stillness of your empty  
heart,  
Responding with a fake greeting  
To the truth of an innocent dream.*

*Be bored. From birth to the grave  
Your path is written beforehand:  
Drop by drop you'll waste your powers,  
Then you'll die, & God be with you...  
& God be with you*

Элегия

*В тумане дремлет ночь. Безмолвная звезда  
Сквозь дымку облаков мерцает одиноко.  
Звенят бубенцами уныло и далеко  
Коней пасущихся стада.  
Как ночи облака, изменчивые думы  
Несутся надо мной, тревожны и угрюмы;  
В них отблески надежд, когда-то дорогих,  
Давно потерянных, давно уж не живых.  
В них сожаления... и слёзы.  
Несутся думы те без цели и конца,  
То, превратясь в черты любимого лица,  
Зовут, рождая вновь в душе бывшие грёзы:  
То, слившись в черный мрак, полны немой угрозы  
Грядущего борьбой пугают робкий ум,  
И слышится вдали. Нестройной жизни шум,  
Толпы бездушной смех, вражды коварный ропот,  
Житейской мелочи назаглушимый шопот,  
Унылый смерти звон!...  
Предвестница звезда, как будто полная стыда,  
Скрывает светлый лик в тумане безотрадном,  
Как будущность моя, немом и непроглядном.*

Elegy

*In the mist the night is in slumber. Silent star  
Flickering, lonely, through the veil of clouds.  
Sorrowfully ringing their bells in the distance,  
Herds of grazing horses.  
As night clouds my changing thoughts  
Fly above me, disturbed & gloomy;  
There are gleams of hopes in them, which were once dear,  
Which are long lost, long dead.  
There are regrets in them... & tears.  
Thoughts rush along endlessly;  
At times, transformed into features of a loved face,  
They call for me, awakening in my soul former dreams again,  
At times, merged into black darkness, full of silent threat,  
Frighten my timid mind with the future's struggle,  
& I hear in the distance life's discordant noise,  
Laughter of the soulless crowd, the muttering of treacherous feuding,  
The irrepressible whisper of life's banality,  
& the grim ringing of death!..  
A rising star, as if full of shyness,  
Is hiding her bright face in a joyless mist,  
Like my future, mute & impenetrable.<sup>8</sup>*

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<sup>8</sup> translation © Sergy Rybin; [www.lieder.net/](http://www.lieder.net/)

**Grigoraş Dinicu (1889 - 1949)**  
*Hora Staccato*

Romanian violinist & composer **Grigoraş Dinicu** studied at the Bucharest Conservatory & performed as a member of the orchestra of the Ministry of Public Instruction & as a soloist with the Bucharest Philharmonic Orchestra. He also directed popular music concerts & was leader of the Bucharest Pro Musica. Dinicu toured as a soloist abroad, & collected & arranged Romanian popular melodies. Though his music is mostly for violin & pianos, some of his pieces have been arranged for other instruments.<sup>9</sup>

Composed for his graduation from the Bucharest Conservatory in 1906, Dinicu's *Hora Staccato* is a short & fast virtuoso violin showpiece written in the Romanian hora style & has become a favorite encore piece for violinists. The 1932 arrangement by Jascha Heifetz has gained large popularity by instrumentalists & has been transcribed for performance on various instruments, most notably for the trumpet. Though the arrangement performed tonight is one that is closer to Dinicu's original composition, it no less shows off the piece's brilliance by being performed on the higher register of the tuba & challenging the performer to sing through the fast, articulated passages while maintaining a lightness that comes more naturally to the violin.



Figure 1.5 Portrait of Grigoras Dinicu (www.radioromaniaculture.ro)

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<sup>9</sup> Andrew Lamb. "Dinicu, Grigoraş." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 1, 2017, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/07818>.

**RECITAL 2 PROGRAM**

**Angel Elizondo, euphonium & tuba**

**Joshua Marzan, piano**

*Sunday, December 10<sup>th</sup>, 2017*

*Moore Music Building, Britton Recital Hall*

*2:00 PM*

**Concerto per flicorno basso, Op. 155**

Amilcare Ponchielli

(1834 - 1886)

**Sonata for tuba & piano**

Paul Hindemith

I. Allegro pesante

(1895 - 1963)

II. Allegro assai

III. Variationen

*Intermission*

**Encounters II for solo tuba**

William Kraft

(b. 1923)

**Oblivion**

Astor Piazzolla

(1921 – 1992)

**Sextet in E-Flat Major, Op. 30**

Oskar Böhme

I. Adagio ma non tanto - Allegro molto

(1870 - ?1938)

II. Allegro vivace

III. Andante cantabile

IV. Finale: Allegro con spirit

Becky Bloomer, cornet; Ben Thauland & Kyle Mallari, trumpets  
Daniel Skib, horn; John Gruber, trombone

## RECITAL 2 PROGRAM NOTES

### **Amilcare Ponchielli (1834 - 1886)** *Concerto per flicorno basso, Op. 155*

The son of a shopkeeper & village organist, **Amilcare Ponchielli** was born in Paderno Fasalaro near the Kingdom of Lombardy-Venetia, now Cremona, in northern Italy. Having started his musical studies at an early age under the tutelage of his father, Ponchielli was able to earn a tuition free space at the Milan Conservatory in 1843, where his teachers included Pietro Ray, Arturo Angeleri, Felice Frasi & Alberto Mazzucato.<sup>10</sup>

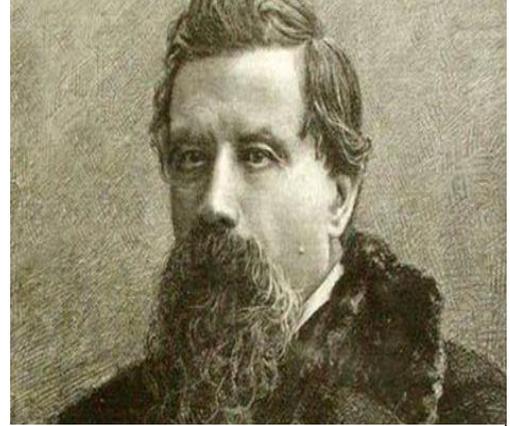


Figure 2.1 Portrait of Amilcare Ponchielli  
([www.comune.modena.it](http://www.comune.modena.it))

During the ten years that he attended the conservatory, Italy experienced a period of cultural unification. Known as the Risorgimento, this era was characterized by an ideological & literary awakening that evoked a sense of nationalism, eventually leading to the Italian states' freedom from foreign domination & the Italian political unification as a nation.<sup>11</sup> Considering that the conservatory was Italy's most important music school & a leader in the Risorgimento, it is easy to see why Ponchielli's education was based on the theories, techniques, styles & aesthetics of the Italian tradition of the Opera Theatre. This obviously had major influence in his creative choices as a composer, as he went on to write the opera *I promessi sposi* (*The Betrothed*; based on Manzoni's novel of the same name) in 1856 (revised in 1872), *I Lituani* (*The Lithuanians*) in 1874 & *La Gioconda*, his best-known work, in 1876.

Though mainly known for his operas, Ponchielli gained a great deal of musical experience as the bandmaster in Piacenza & Cremona, where he arranged & composed over 200 works for wind band. Notable among these compositions for band is what is now considered to be the first ever concerto for the euphonium. Though written for the flicorno basso, a four-valved tenor voiced member of the flicorni family – the Italian equivalent of the Austrian flugelhorn, the instrument through which the work was premiered is still a mystery. While it is known that the famous flugelhorn soloist Achille Bissocoli enjoyed a long tenure in Ponchielli's band, records do not document a flicorno basso soloist for neither the year of the premier (1872) nor the years preceding. The band roster for the year 1872 is also missing, leaving us no clue as to who may have premiered the work.<sup>12</sup> Regardless, the concerto has become a staple in the euphonium repertoire, & is often performed by professional soloists & students alike, making it one of

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<sup>10</sup> Julian Budden, et al. "Ponchielli, Amilcare." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1st, 2017.

<sup>11</sup> The Editors of Encyclopedia Britannica. "Risorgimento." *Encyclopedia Britannica*. Encyclopedia Britannica, Incorporated, accessed November 1st, 2017.

<sup>12</sup> Henry Howe. "Concerto per flicorno basso, Op. 155." *Sam Houston State University Online*. Sam Houston State University, accessed. November 1st, 2017.

Ponchielli's most performed works.

### **Paul Hindemith (1895-1963)**

#### *Sonata for tuba & piano*

Composer, violist, violinist & theorist **Paul Hindemith** was a prolific figure in Germany beginning in the inter-war years & beyond. Having begun his musical studies at a very early age in large part due to his father's wishes that all three of his children pursue careers in music, Hindemith began violin studies at the Hoch'sche Konservatorium. Soon after, Hindemith was able to obtain grants that enabled him to add composition to his study at the conservatory, where he studied under Bernhard Sekles & Arnold Mendelssohn, a great-nephew of Felix Mendelssohn. As a performer, Hindemith joined the Frankfurt Opera Orchestra as a first violinist, where he was promoted to deputy leader later that year & to leader in 1917.<sup>13</sup> Soon, however, Hindemith was enlisted in the German army & was sent to join the Regiment in Alsace in January of 1918. Upon returning from his service, he rejoined the Frankfurt Opera Orchestra as a violist. By this time, Hindemith began to think of himself as a composer primarily & put on a concert entirely of his own works in 1919.<sup>14</sup> He went on to gain international attention after some of his pieces were performed in the International Society for Contemporary Music Festival at Salzburg in 1922. He was later appointed Professor at the Berliner Hochschule für Musik, a post he had to leave when the Nazi regime came to power & labeled his music 'degenerate,' banning all of his music's performances in 1936. Throughout this period, Hindemith partook in several tours in the United State, during which he looked for employment. However, he emigrated to Switzerland in 1938.

It was during this time that Hindemith began a twenty-year long project through which he sought to expand the concert repertoire, particularly for wind instruments. On his motivation in writing the sonatas for wind instruments, the composer stated the following to his music publisher:

*You will be surprised that I am writing sonatas for all the wind instruments. I already wanted to write a whole series of these pieces. First of all, there's nothing decent for these instruments except for a few classical things; although not from the present business perspective, it is meritorious over the long term to enrich this literature. And secondly, since I myself have been so interested in playing wind instruments, I have great pleasure in these pieces. Finally, they are serving me as a technical exercise for the big punch with which the *Harmonie der Welt* [...] can hopefully be begun in the spring.<sup>15</sup>*



Figure 2.2 Portrait of Paul Hindemith  
(www.allmusic.com)

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<sup>13</sup> Giseller Schubert. "Hindemith, Paul." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 2nd, 2017.

<sup>14</sup> Dr. Amanda Cook. "Hindemith: Sonata for Flute & Piano Program Notes." Between the Ledger Lines, accessed November 2nd, 2017.

<sup>15</sup> "The Sonatas." Paul Hindemith. Hindemith.info, accessed November 2nd, 2017.

Written in 1955, the *Sonata for tuba & piano* was the last of the collection's sonatas to be composed. The *Allegro Pesante* is a machine-like opener that highlights the division between the piano & tuba voices by accentuating the juxtaposition between duple & triple rhythms. While the pianist mostly maintains a machine-like rhythmic mood, the tubist is given opportunities to sing over the accompaniment in a lyrical manner, further contrasting the moods of the two voices. The *Allegro assai* serves as a scherzo, which livens up the piece with a brighter tempo & faster rhythmic interplay between the two instruments. Much like portions of the first movement, the closing movement is also characterized by presenting a mechanical accompaniment in contrast to a lyrical tuba theme, later featuring a written cadenza through which the tubist explores a wide range of moods as the pianist interjects with material of their own. This is followed by a restatement of the movement's lyrical tuba theme, this time accompanied by frantic yet unwavering non-tonal sixteenth-note line played in the piano's higher register that gives the piece an eerie drive to a calm, yet frightening end.

**William Kraft (b. 1923)**  
*Encounters II for solo tuba*

**William Kraft** is a composer, conductor, teacher & percussionist. He is Professor Emeritus at the University of California, Santa Barara, where he served for eleven years as Chairman of the Composition Department & Corwin Professor of Music Composition.<sup>16</sup> As an undergraduate & graduate student at Columbia University, Kraft was awarded two Anton Seidl Fellowships & studied composition with Jack Beeson & Henry Cowell. He also studied percussion at the Julliard School with Morris Goldenberg & Saul Goodman.<sup>17</sup> After one year with the Dallas Symphony, Kraft joined the L.A. Philharmonic in 1955, where he spent eight years in the percussion section & seventeen as principal timpanist. He also spent three years as the assistant conductor of the orchestra. From 1981 to 1985, Kraft served as Composer in Residence for the orchestra & formed the Philharmonic's New Music Group.

Written for tuba virtuoso & pedagogue Roger Bobo, *Encounters II* is a vivid work through which the composer claims to present "...a set of variations for a solo instrument which create[s] the illusion of accompanying itself..."<sup>18</sup> To that end, the composer stretches the capabilities of the instrument by exploring the extreme high & low registers through quick, articulated passages & lyrical moments alike, sometimes while employing the use of multiphonics. With the concept of variations in mind, Kraft splits the work into five contrasting sections marked *Slow & dramatic*, *Presto Marcato*, *Andante*, *Furioso* & *Lento e drammatico*. The first section serves as a slow, melancholic & mysterious opening that mostly features long pitches at a slow tempo with vastly contrasting dynamics & articulations. The *Presto marcato* provides a

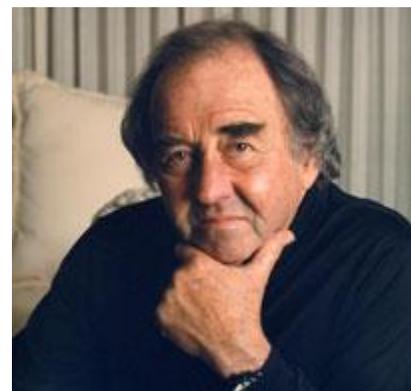


Figure 2.3 Portrait of William Kraft  
(www.musicacademyonline.com)

<sup>16</sup> "William Kraft." *Theodore Presser Company*, www.presser.com, accessed November 3rd, 2017.

<sup>17</sup> Laurie Shulman. "Kraft, William." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 27, 2017.

<sup>18</sup> Gary Byrd, ed., *Program Notes for the Solo Tuba*, Bloomington: Indiana UP, 1994.

sudden, quick change of tempo, presenting technical material that leaps through dissonant & consonant intervals alike. The third section offers another mysterious setting, this time by introducing the use of multiphonics, through which the performer is asked to perform mostly dissonant intervals between the two voices. The *Furioso* section of the piece consists of mostly of fast, staccato 16<sup>th</sup> notes in 3/8 & 4/8 time signatures that gives the forward motion that leads us to the last section, the *Lento dramático*, a peaceful, yet eerie close characterized by wide octave displacements in a theme that closely resembles that of the first section.

## **Astor Pantaleón Piazzolla (1921-1992)**

### ***Oblivion***

Born in Mar del Plata, Argentina & raised in New York City, **Astor Pantaleón Piazzolla** was an Argentinian composer, bandoneon player & arranger. Considered to have been a child prodigy on the bandoneon, Piazzolla began formal musical training under Hungarian pianist Bela Wilda, a student of Rachmaninoff.<sup>19</sup> Shortly after, he met Carlos Gardel, the most distinguished figure in the history of tango, who asked him to play a small role as a paper boy in his movie, *El día que me quieras*.<sup>20</sup> Gardel invited a young Piazzolla to join him on his tour, however, much to Piazzolla's distress, his father decided that he was not old enough to go. This choice proved to be fortunate, as it was on this tour that Gardel & his entire orchestra suffered a horrible death in a plane crash.<sup>21</sup>

Piazzolla returned to Mar del Plata in 1936, where he gave concerts & eventually began playing with & making tango arrangements for the famous bandleader Aníbal Troilo. In 1941, Piazzolla began taking composition lessons with Alberto Ginastera, through which he mastered orchestration. It was at Ginastera's urging twelve years later that lead Piazzolla to enter his *Buenos Aires Symphony in Three Movements* for the Fabian Sevitzky Award. Though the performance of the piece caused a fight between audience members who were offended by the inclusion of two bandoneons in the symphony orchestra, the composition won Piazzolla a grant from the French government to study in Paris with the legendary Nadia Boulanger at the Fontainebleau conservatory.<sup>22</sup> Though he studied classical composition & counterpoint under Boulanger, she encouraged him to continue pursuing tango after listening to his tango, *Triunfal*. She famously stated "Astor, your classical pieces are well written, but the true Piazzolla is here. Never leave it behind." This caused Piazzolla to gradually begin developing his own style, combining the basic elements of tango with those of the classical & jazz genres. His distinctive brand of tango, later branded 'tango nuevo,' was initially met with resistance due to its chromatic & dissonant nature. However, his work gained

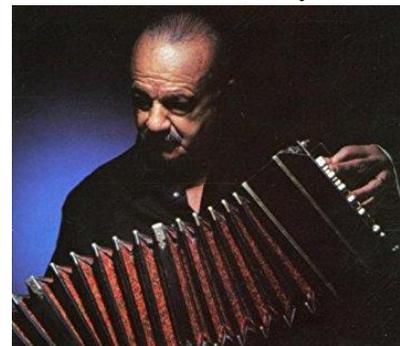


Figure 2.4 Portrait of Astor Piazzolla & his bandoneon (www.maramarietta.com)

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<sup>19</sup> C. Kuri & J. Pessinis. *Astor Piazzolla: Chronology of a Revolution*. Piazzolla.Org: The Internet Home of Astor Piazzolla & his Tango Nuevo, accessed November 4th, 2017.

<sup>20</sup> Todo Tango - La amistad de Gardel y Piazzolla Archived March 31, 2014, at the Wayback Machine.

<sup>21</sup> Azzi, María Susana; Collier, Simon.. *Le Grand Tango: The Life and Music of Astor Piazzolla*. Oxford University Press.

<sup>22</sup> Ibid.

approval outside Argentina, especially in France & the United States & by the 1980's, his music found wide approval even in his native country, where he was now known as the savior of tango.<sup>23</sup>

Piazzolla wrote *Oblivion* in 1982 for the 1984 film *Enrico IV* by Mario Bellocchio. Adapted from a play by Luigi Piradello, the film is about a man who after a head injury, believes himself to be Holy Roman Emperor Henry IV. The piece is written in the style of a *milonga*, a popular song genre of Uruguay & Argentina from the 1870's which is considered to be tango's predecessor. Though this *milonga* carries the traditional characteristics such as eight-beat measures & accented syncopation, it lacks the usual lively tempo & lighthearted mood, instead replacing it with a melancholic tune with expanded rhythms & a relaxed tempo.

### **Oskar Böhme (1870 – ?1938)** ***Sextet in E flat minor, Op. 30***

Born into a family of trumpet players in a town near Dresden, Germany, **Oskar Böhme** was a German cornetist & composer. Making his career mostly as a performer, Böhme began touring as a soloist at the early age of 15. Starting in 1864, he performed with the Royal Hungarian Opera House in Budapest, leaving to study composition under Salomon Jadassohn & trumpet under Christian Ferdinand Weinschenk at the Leipzig Conservatory in 1896. After his time of study there, Böhme moved to St. Petersburg to take the principal trumpet position in the Mariinsky Theater Orchestra. Böhme began teaching college on Vasilyevskiy Island in 1921 & continued his teaching career in Chkalov (now Orenburg) after being banished there in 1936 due to his German heritage.<sup>24</sup>

Originally titled *Trompetten-Sextett*, the sextet was originally conceived to feature four instruments from the cylindrical trumpet family (two trumpets, bass trumpet as the alto voice, & trombone) & two from the conical bugle family (cornet & tuba). Due to practical reasons, the piece is often performed with the standard brass quintet instrumentation with an additional trumpet player (three trumpets, horn, trombone & tuba). However, Max Sommerhalder, the editor of the version performed today, argues that the composer's intended subtle contrast between the cornet & the trumpets is evident only in the original instrumentation with bass trumpet & German-style rotary trumpets that were typical in Russia at the time. Another place which performers must take careful consideration in is the matter of what instrument to use for the exposed & rather high tuba part. As Sommerhalder points out in his notes, a good tuba player can cope with the part on an F or E flat bass tuba, however, a more compact sound is obtainable with an instrument that closer relates to what the



Figure 2.5 Portrait of Oskar Böhme  
(brassmusiconline.com)

<sup>23</sup> Cliff Eisen. "Piazzolla, Astor." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed November 4th, 2017

<sup>24</sup> Edward H. Tarr. "Böhme, Oskar." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed November 4th, 2017

composer considers a suitable alternative – the baritone.<sup>25</sup> Using a baritone or euphonium could also help obtain clearer articulations throughout the technically challenging part. However, the benefits of using those instruments could come at the cost of the projection that is characteristic of the tuba & is often preferred in the brass ensemble. For today's performance, the piece will be performed with three cylindrical instruments (two trumpets & trombone) & three conical instruments (cornet, horn & tuba).

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<sup>25</sup> Max Sommerhalder. Foreword to *Blechbläsersextett Es-moll Op. 30*. Editions Marc Reift.

**RECITAL 3 PROGRAM**

**Angel Elizondo Garza, euphonium & tuba**

**Joshua Marzan, piano**

**Kenneth Heinlein, tuba**

*Tuesday, March 20<sup>th</sup>, 2018*

*Walgreen Drama Center, Stamps Auditorium*

*8:00 PM*

**Concert Piece for Tuba & Piano**

Libby Larsen

(b. 1950)

**Drei Romanzen, Op. 94**

Robert Schumann

- I. Nicht schnell
- II. Einfach innig
- III. Nicht schnell

(1810 - 1856)

**Sonatina per tuba e pianoforte, Op. 57**

Jan Koetsier

- I. Allegro
- II. Tempo di minuetto
- III. Allegro moderato

(1911 – 2006)

*Intermission*

**Vocalise-Étude, Op. 151**

Oliver Messiaen

(1908 - 1992)

**Diversive Elements**

David Gillingham

- I. Intrada
- II. Jazz Walk
- III. Euphony
- IV. Caccia
- V. Fanfare & March

(b. 1947)

Kenneth Heinlein, tuba; Joshua Marzan, piano

## RECITAL 3 PROGRAM NOTES

### Libby Larsen (b. 1950)

#### *Concert Piece for Tuba & Piano*

From Wilmington, Delaware, **Elizabeth Brown “Libby” Larsen** is one of the most performed living American composer & has enjoyed a multi-faceted career as producer, musicologist & businesswoman. Larsen began her musical career at the University of Minnesota, where she earned a Bachelor of Arts degree in Theory & Composition, a Master of Arts degree in Composition, & a PhD in Theory & Composition.<sup>26</sup> During her time there, Larsen, along with her colleague Stephen Paulus, founded the Minnesota Composers Forum (now the American Composers Forum), a non-profit organization that works for the promotion & assistance of American composers & contemporary classical music. In 1983, Larsen was appointed composer-in-residence at the Minnesota Orchestra, making her the first female composer to reside with a major orchestra.<sup>27</sup> During her time there, she composed her first symphony *Water Music*, which saw its premier in 1985 under Sir Neville Marriner.<sup>28</sup> She also studied the declining trend in concert attendance, as well as researched the lack of representation of non-European composers amongst the mainstream orchestral repertoire.<sup>29</sup> Her appointment with the Minnesota Orchestra was followed with two additional appointments with the Charlotte & Colorado Symphony Orchestras.<sup>30</sup> Larsen has also won several awards & honors, including a Grammy Award for producer of Best Classical Vocal Performance for her work on a record featuring Arlene Augér & Larsen’s song cycle *Sonnets from the Portuguese*.<sup>31</sup>



Figure 3.1 Portrait of Libby Larsen  
(www.libbylarsen.com)

Written at the request of tubist & educator Mark Nelson, the *Concert Piece for Tuba & Piano* is a dynamic work that challenges the player through contrasting moods & acrobatic passages. The influence the American English language has had on Larsen’s composing style is evident in her use of rhythm & pitch through the A sections, where ever-changing articulations, sudden dynamic changes, fierce glissandi & unconventional accent patterns through leaping dissonant intervals create a chaotic, yet exciting mood.<sup>32</sup> This is especially apparent in the main recurring theme that

<sup>26</sup> Fuller, Sophie (1994). *The Pandora guide to women composers: Britain and the United States 1629-present*. Pandora.

<sup>27</sup> Ibid.

<sup>28</sup> Sadie, Julie Anne; Samuel, Rhian (1994). *The Norton/Grove Dictionary of Women Composers*. W.W. Norton.

<sup>29</sup> □ DeSmith, Christy. "Loading the Canon", in: *The Rake*, November 2005.

<sup>30</sup> Feldman, Mary Ann, and Laura Greenwald Strom. "Larsen [Reece], Libby." *Grove Music Online*. 3 Mar. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002250015>.

<sup>31</sup> Libby Larsen - The Art of Arleen Augér. Accessed March 2nd, 2018. [https://libbylarsen.com/as\\_the-art-of-arleen-auger](https://libbylarsen.com/as_the-art-of-arleen-auger).

<sup>32</sup> Robert Schumann (1982). Konrad Wolff, ed. *On Music and Musicians*. Translated by Paul Rosenfeld. University of California Press. ISBN 978-0-520-04685-6.

is interjected throughout the piece. The B section of the piece, in contrast, is contemplative in nature, characterized by the trading of lyrical lines between the tuba & piano over a light polychordal texture. The piece then goes on to restate much of the material from the A section, & concludes with a boisterous restatement of the aforementioned theme, this time closing the piece out in leaping octaves Gs spanning four-octaves.

## Robert Schumann (1810-1856)

### *Drei Romanzen, Op. 94*

Romantic composer & music critic **Robert Schumann** was born in Zwickaw, in the Kingdom of Saxony. He was immediately exposed to music & literature from a young age, unquestionably due to the influence of his father, a bookseller, publisher & novelist.<sup>33</sup> By the time he was seven, Schumann had begun composing & receiving piano & general musical instruction from a teacher at the local high school. Though his family, especially his father, was very encouraging of his aspirations in music, his father's death in 1826 led Schumann to begin a three-year course of university study in law starting in 1828.<sup>34</sup> This episode was short lived, however, as Schumann regained inspiration to perform after hearing Niccolò Paganini perform in Frankfurt. By winter of 1830, Schumann was back home taking piano lessons from Friedrich Wieck, who assured him that he would have a great career as a concert pianist after a few more years of study.<sup>35</sup> After gaining a permanent injury on his right hand, however, Schumann began devoting his energy to developing a career in composition.



Figure 3.2 Portrait of Robert Schumann (www.cmuse.org)

Originally composed for oboe & piano, the three romances were composed in Dresden in December of 1849 as a Christmas gift for his wife, Clara. Written in ternary form, all three romances are great examples of Schumann's masterful treatment of lyricism. The first romance, marked *Nicht schnell (not fast)*, begins with a short, somber piano introductory phrase that leads us to the first statement of the main theme on the solo instrument. This is then followed by an active B section that explores a wide range of the instrument & provides some contrast through the trading of passages between piano & soloist. Marked *Einfach, innig (simply, heartfelt)*, the second romance is lively & more cheerful in comparison, beginning with the two instruments playing together as if singing a love duet. A boisterous & powerful middle portion provides a stark contrast in mood & eventually guides us back to the loving duo theme. The opening theme of the third romance is a mysterious

<sup>33</sup> Robert Schumann (1982). Konrad Wolff, ed. *On Music and Musicians*. Translated by Paul Rosenfeld. University of California Press. ISBN 978-0-520-04685-6.

<sup>34</sup> Daverio, John, and Eric Sams. "Schumann, Robert." *Grove Music Online*. 2001. Oxford University Press. Date of access 4 Mar. 2018, <<http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040704>>

<sup>35</sup> Beate Perrey, Ed., *The Cambridge Companion to Schumann*, Cambridge University Press, 2007 pg 11

melody played in unison by both instruments that is interrupted with a dance-like theme that gives the movement a more joyful temperament. After a restatement of the of the A section, the piece moves to a short coda that brings the piece to a gentle rest.

### Jan Koetsier (1911-2006)

#### *Sonatina per tuba e pianoforte, Op. 57*

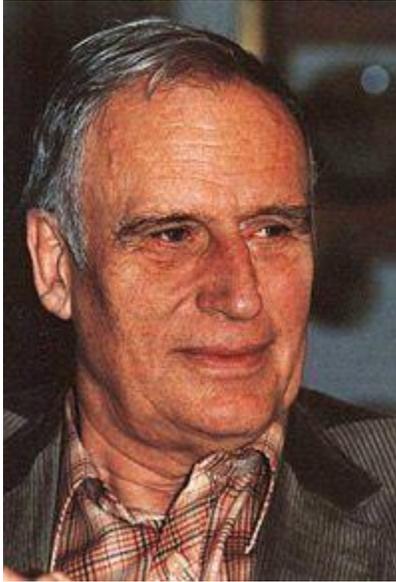


Figure 3.3 Portrait of Jan Koetsier (www.discogs.com)

Though Dutch composer **Jan Koetsier** is remembered fondly by brass players for his contributions to their repertoire, he spent much of his career as a conductor, beginning his journey in Lübeck, Berlin, & The Hague as the conductor for the Nederlandsche Kameraopera.<sup>36</sup> He was later appointed second conductor of the Concertgebouw Orchestra in Amsterdam & remained there until 1948. In 1950, Koetsier became conductor of the the Bavarian Radio Symphony Orchestra & from 1966 to 1976, he was professor of conducting at the Munich Hochschule für Musik.<sup>37</sup> As a composer, he wrote over 170 works for orchestral, choral & chamber ensembles, many in collaboration with various prominent musicians of his day. The *Symphony for Brass*, Op. 80, for example, was commissioned & premiered by British trumpet player & brass ensemble leader Philip Jones.<sup>38</sup>

Written in 1970, his *Sonatina per tuba e pianoforte* greatly exemplifies the influence the works of Hindemith & Stravinsky had on him. The first movement, for example, contains beautiful, lyrical melodies that are not always allowed to develop fully, as they are interrupted by strongly articulated rhythmic passages that leap around the full range of the instrument.. The movement also contains a section that has elements of tango, characterized by repeating syncopated rhythms & a lively melody. The second movement continues with a similar idea presented through binary form (ABAB), where the A sections are boisterous, rhythmic & heavily articulated, while the interjecting B sections alternate between beautifully lyrical & comical articulated moods that come to life with the use of exaggerated rubato. The last movement continues with this idea of suddenly changing themes by opening with stately passages made up of accented sostenuto quarter notes, quickly changing to light, comical passages in 5/8 time. The mood of the movement quickly changes again, this time into a melodic waltz that leads us to the middle section of this movement – a technical challenge

<sup>36</sup> Wennekes, Emile. "Koetsier, Jan." *Grove Music Online*. 5 Mar. 2018.

<http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015257>.

<sup>37</sup> Ibid.

<sup>38</sup> "Brass Symphony for 10 Brass Instruments by Jan Koetsier." Editions Bim. Accessed March 4, 2018.

<https://www.editions-bim.com/sheet-music/chamber-music/brass/large-ensemble/jan-koetsier-brass-symphony-for-brass-tetset>.

for the soloist as they are presented with streams of 16<sup>th</sup> notes that span a wide range, varied articulations & quick meter changes.

### Oliver Messiaen (1908-1992)

#### *Vocalise-Étude*, Op. 151

French composer, organist & ornithologist Oliver Messiaen showed great musical talent from a very young age, entering the Paris Conservatoire at the age of 11, where he was taught by Paul Dukas, Maurice Emmanuel, Charles-Marie Widor & Marcel Dupré. Messiaen left the conservatoire in 1930 & in 1931 joined La Trinité in Paris as the organist, a position he held through the rest of his life.<sup>39</sup> Soon after the breakout of World War II, Messiaen was drafted into the military & was captured as a prisoner of war in 1940. It was during his time as a prisoner in Silesia that he completed perhaps his most important work, the *Quatuor pour la fin du temps*.<sup>40</sup> After his release, he was appointed professor of harmony at the Paris Conservatoire, & in 1966 became professor of composition there, where he remained until retirement in 1978.<sup>41</sup>

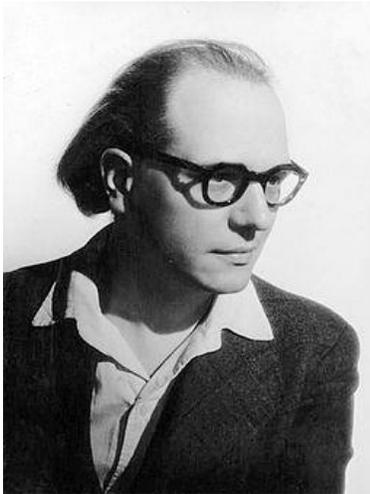


Figure 3.4 Portrait of Oliver Messiaen (gallica.bnf.fr)

Written in 1935, the *Vocalise-Étude* came about at the request of A.L. Hettich, a voice teacher at the conservatoire who was heading a project aimed at collecting vocal exercises from prominent composers. The resulting collection, entitled *Répertoire moderne de vocalises-études*, contains works by many prominent composers including Fauré, Ravel, Dupré, Honegger & Villa-Lobos. Though the etude itself is rather short in length, Messiaen takes advantage of the lack of text to explore vocal dexterity, exemplified through quick, streaming passages that extend to the higher register of the soprano voice.<sup>42</sup> The lack of text has also made these exercises especially enticing to instrumental musicians, who have gone on to perform & record them on strings, winds & electronic instruments.

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<sup>39</sup> Griffiths, Paul. "Messiaen, Olivier." *Grove Music Online*. 6 Mar. 2018.

<http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018497>.

<sup>40</sup> Ibid.

<sup>41</sup> □ Benitez, Vincent P (2008). *Olivier Messiaen: A Research and Information Guide*. New York and London: Routledge. ISBN 0-415-97372-4.

<sup>42</sup> Donkin, Deborah Jean. "The Vocal Works of Oliver Messiaen." PhD diss., Rhodes University, 1994.

## David Gillingham (b. 1947)

### *Diversive Elements*

American composer & educator David Gillingham has earned Bachelor & Masters Degrees from the University of Wisconsin-Oshkosh & a PhD in Music Theory/Composition from Michigan State University. His compositions have established themselves in the wind band, percussion, euphonium & tuba repertoires, & are often found in competition lists around the world, including at the Leonard Falcone International Euphonium Competition & the I.T.E.A. Euphonium & Competitions. His numerous awards include the 1981 Demoulin Award for his *Concerto for Bass Trombone & Wind Ensemble* & the 1990 International Barlow Competition Award for *Heroes, Lost & Fallen*.



Figure 3.5 Portrait of David Gillingham  
([www.gillinghammusic.com](http://www.gillinghammusic.com))

He has also earned honors through his time as Professor of Music at Central Michigan university, including an Excellence in Teaching Award in 1990.<sup>43</sup>

*Diversive Elements* was commissioned by Sande MacMorran, former Tuba & Euphonium professor at the University of Tennessee, Knoxville & premiered in 1998 by tubist Philip Sinder & euphoniumist Edward Mallett at Michigan State University. Written for euphonium, tuba & piano, the piece is characterized by constant motion in the form of fast, rhythmic technical passages interweaving throughout the trio. The first movement, *Intrada*, immediately takes off with fast, thick textured piano lines that lead the tubist & euphoniums to enter with the same melodic idea but separated by an 8<sup>th</sup> note. The perpetual motion through the movement portrays a very frantic feel as the musicians navigate through contrasting time signatures. The second movement is a calm, yet active Jazz Walk that cools down the mood, & leads us to a beautiful third movement that embraces the warmth the euphonium & tuba can achieve through a beautiful song-like duo. Though the thinner texture is maintained, the second half of the movement brings back the idea of perpetual motion in the form of constantly present falling 16<sup>th</sup> note passages that eventually bring us to the fourth movement, a *Caccia* that reawakens the rhythmic nature of the piece through a segmented, syncopated theme that is developed & broken apart to a quiet end. The closing movement, *Fanfare & March*, starts with a boisterous, technical fanfare in unison between the euphonium & tuba that is brought to life through quickly rising & falling lines. Interjected by a snarky yet ominous march melody, the piece closes with an altered version of the fanfare melody, building up to an explosive & exciting end.

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<sup>43</sup> "GillinghamMusic.com." Biography of David R. Gillingham | GillinghamMusic.com. Accessed March 22, 2018. <http://www.gillinghammusic.com/biography-david-r-gillingham>.